

KERAMIC STUDIO

Vol. XI. No. 3

SYRACUSE, NEW YORK

July, 1909



We give much space in this issue to the work of Miss Maud Mason's class in design, because we think it should be very helpful to ceramic workers in general. We would like to have given more of the designs but lack of space forbade, since all tastes must be satisfied. We have once or twice received letters from ladies who considered themselves expert designers, who complained that too much space in *KERAMIC STUDIO* was given to designs by amateurs, beginners, etc., and the inference was that they found nothing of benefit to themselves.

To those experienced in designing, these resumes of the work of various classes and clubs are of the utmost value. They are full of naive suggestions, for the students have not littered up their minds with so much old time lumber that they can not see things in a new and original way. Then again, after these same ideas have gone through the mill of the teacher's criticism, they are usually better than the average finished designer can turn out once in a year. The more accomplished the artist, the more merit he will find in a beginner's work. We call attention to the competition announced below as most of us know or have seen some clever little thing that every one wants on sight. Many students and home workers find themselves hampered in their studies by lack of means. If you know of any little thing, artistically designed and able to be made by hand without too great an outlay of time and money, we will be glad to have you contribute to this competition and if your suggestion is valuable we will purchase it even if it is not a prize winner.

Decorative Glass Processes by Arthur Louis Duthie, published by the D. Van Nostrand Co. of New York, is an excellent, practical book on decorative glass. The author has had technical experience as designer or executant, or both, and knows what he is talking about. Different chapters are devoted to Leaded Lights, Stained Glass, Embossed or Etched Glass, Brilliant Cutting, Gilding, Silvering, Mosaic, and the volume is full of valuable information not only for glass workers, but for art potters who in late years have added to the manufacture of pottery lamps the making of their own lamp shades in leaded and stained glass.

COMPETITION

"PIN MONEY" DEPARTMENT OF PALETTE AND BENCH

With the August number of *PALETTE AND BENCH* we will open a department for students and home workers giving suggestions, designs and directions for making small articles readily salable which will without too much effort bring in something toward living expenses and pin money, while studying or working at their art in schools or at home. With a view to gathering ideas we have arranged the following competition:

For the best suggestion for an article to be made by hand, inexpensive to make and to sell, suitable for gift or

attractive for daily use, to have not less than three illustrations of the article and method of making, not more than 3,000 words or less than 1,000. First prize, \$15.00; second prize, \$10.00; third prize, \$5.00. Suggestions not receiving prizes will be considered for purchase.

The competition is open to everyone. It will close the 15th of September. Sign article and mark illustrations plainly with name and address.



OUR Chairman of Education, Miss Margaret Ellen Iglehart, has arranged the following study course for the year 1909-1910:

Problem 1, due September 1st, pencil drawing of facts from any flower.

Problem 2, due October 1st, design for the decoration of a low piece of tableware, either a service plate, chop tray, cake plate, tile or crab plate.

Problem 3, due November 1st, design for the decoration of a chocolate pot, sugar bowl, jug or stein.

Problem 4, due December 1st, design for the decoration of any one of the vases previously used by the League.

Problem 5, due January 1st, design for the decoration of any of the bowls previously given in League Study Course.

Problem 6, due February 1st, outline drawing for a candlestick to be not less than seven inches high.

Members will please notice that the problems are all for shapes now on the market and known as League shapes, having all been selected and used by the League in its study course in the past.

The following rules will be strictly adhered to:

The problems for criticism will be due in Chicago on the first day of each month; all those received later will be returned without criticism.

Only one design can be submitted for each problem.

All designs must be made with lead pencil and in outline only on a surface that will stand erasure, otherwise they will not be corrected.

The design for the shapes specified for the month are the only ones which will be criticised that month.

The criticisms and corrections on these problems are again offered this year by the League to all its members free of charge. Booklets containing cuts of League shapes will be mailed each individual member and to the Secretary or President of each affiliated club for distribution to the League members of their club.

The designs should be mailed to the President of the League.

MARY A. FARRINGTON,
1650 Barry Ave., Chicago.

FLEUR-DE-LIS OR IRIS

TREATMENT IN WATER COLORS

Rhoda Holmes Nicholls

TO make a satisfactory copy of the fleur-de-lis study prepare the paper by moistening it and placing it over wet blotting paper on a board. Draw with a red sable brush with firm point and Cobalt Blue the whole design. Then wash in the background using Indigo, Raw Sienna, Alizarin Crimson and Hooker's Green No. 2. For the flowers use French Blue, Alizarin Crimson, a little Black, Lemon Yellow and Carmine and for the leaves Hooker's Green No. 2, Black, Alizarin Crimson and Lemon Yellow. The sharp accents must be applied when the paper is comparatively dry. These accents are very important and the life of the study depends on them. In case the brilliancy of the paper has been lost, use Chinese White thickly with a little of the local color.

TREATMENT FOR CHINA

F. B. Aulich

FOR china painting I would advise the study be applied to tall shapes or where a long stem can be introduced. The fleur-de-lis is also prettier when painted in the natural size. The flower is a difficult one to paint, and careful attention must be paid to the drawing. For the violet tints in the upper petals use Turquoise Blue mixed with a little Rose, the quantity of both depending on the depths of the violet to be desired. If you wish a pale lavender use Air Blue instead of Turquoise in the mixture. For the lower dark petals use Crimson Purple with Banding Blue. For the center and inside parts and the narrow shaped stripes down the center of each petal curling downward use Lemon Yellow and shade with Albert and Yellow Brown. Do not forget the purple veins in the petals which lose themselves in the yellow center. The three petals hanging downwards are always darker than the others.

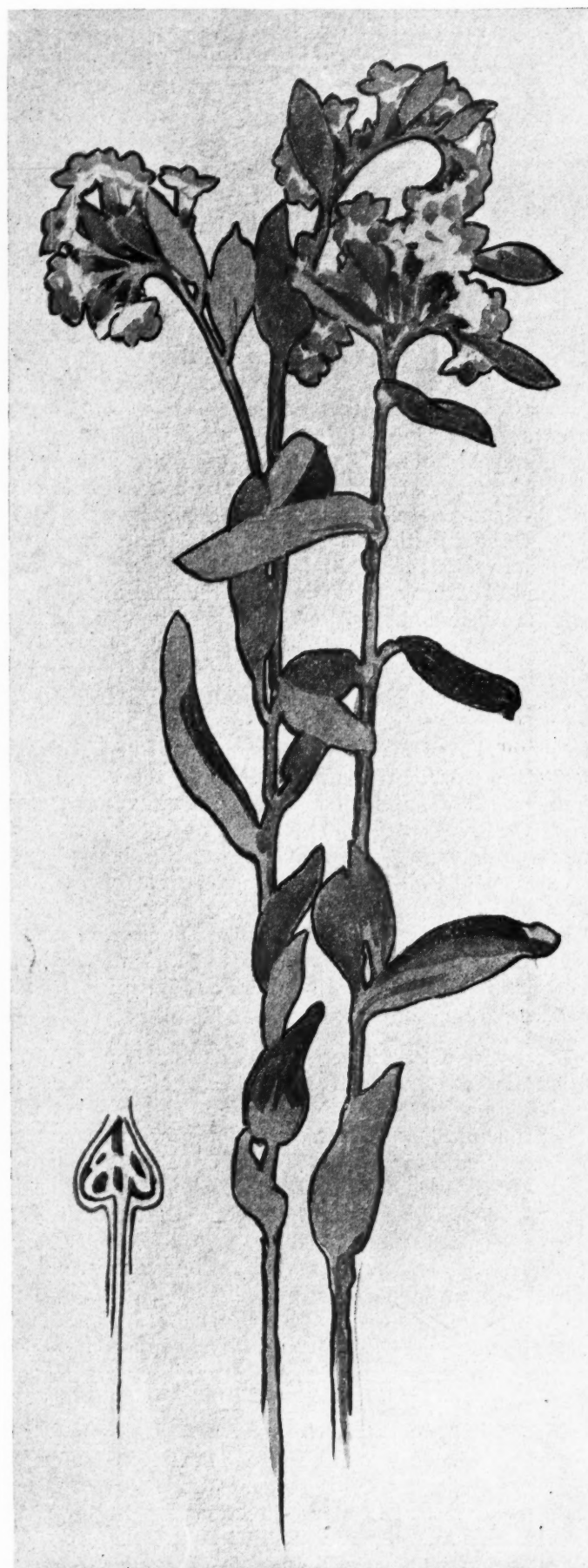
When you paint the white fleur-de-lis use a grey made of Yellow Green and Violet. First lay in Lemon Yellow, Blue and shade with Grey. There are purple veins in the lower petals also. Yellow Green, Blue Green and Shading Green can be used in the leaves. For the distant greens use more Blue. The general character of the greens in this plant is cold in tone, but as in all paintings use warmer colors in the leaves, etc. For the first firing you may lay in color scheme as given above using colors very oily for the painting of backgrounds also. The background is laid in for the second firing, which I consider more practical for the less experienced painter, as he can change the color scheme and effects to suit the individual taste, and if not successful can wipe off the tint without destroying the design. The last firing I use for finishing and accents and a general rounding up of the color scheme and light and shade.

* *

Nor is happiness, whether eternal or temporal, the reward that mankind seeks. Happinesses are but his way-side campings; his soul is in the journey; he was born for the struggle, and only tastes his life in effort and on the condition that he is opposed.—*R. L. Stevenson.*

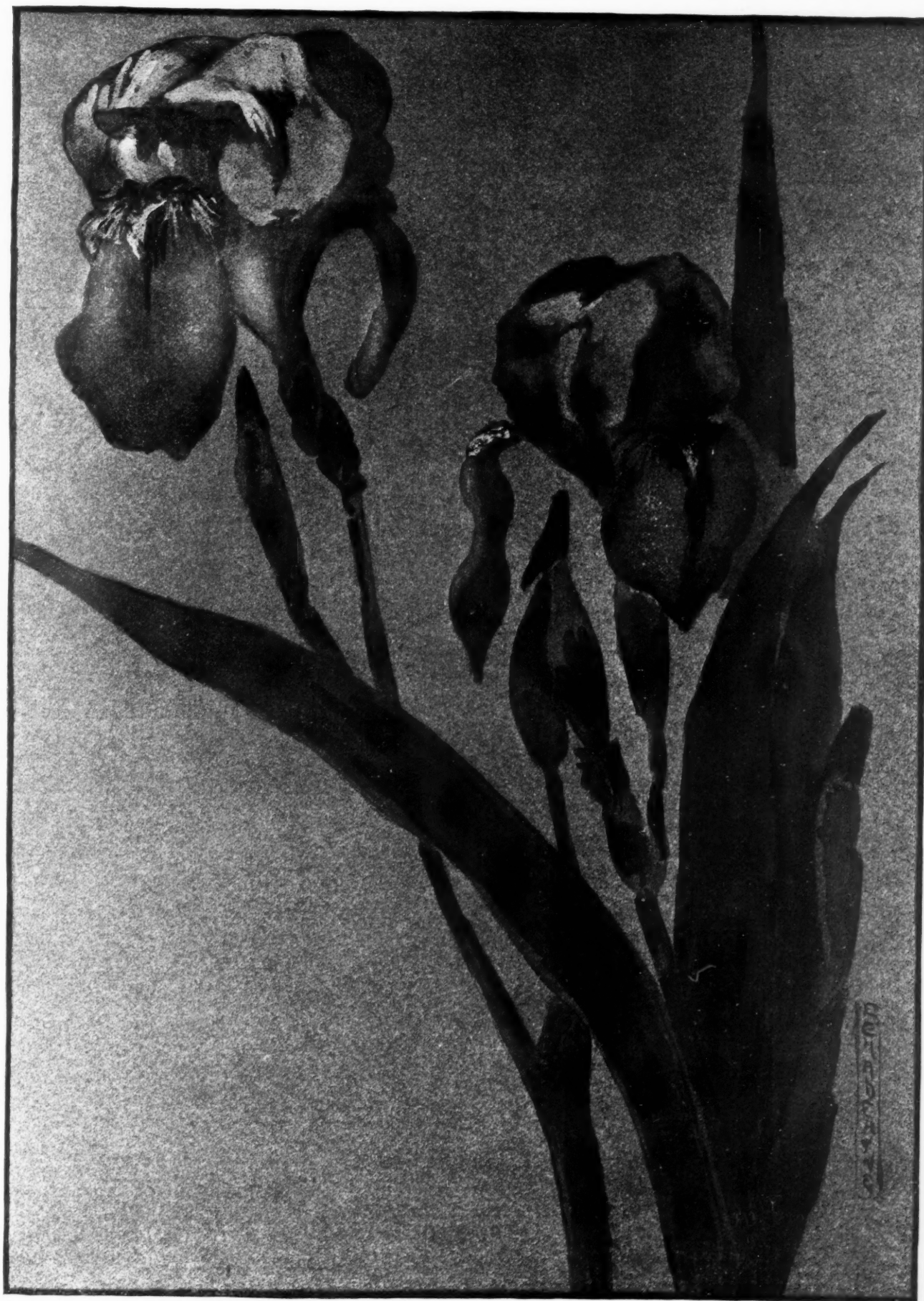
* *

Our whole life is given to looking at little things. We refuse to see broadly, to grasp a whole.—*William Hunt.*

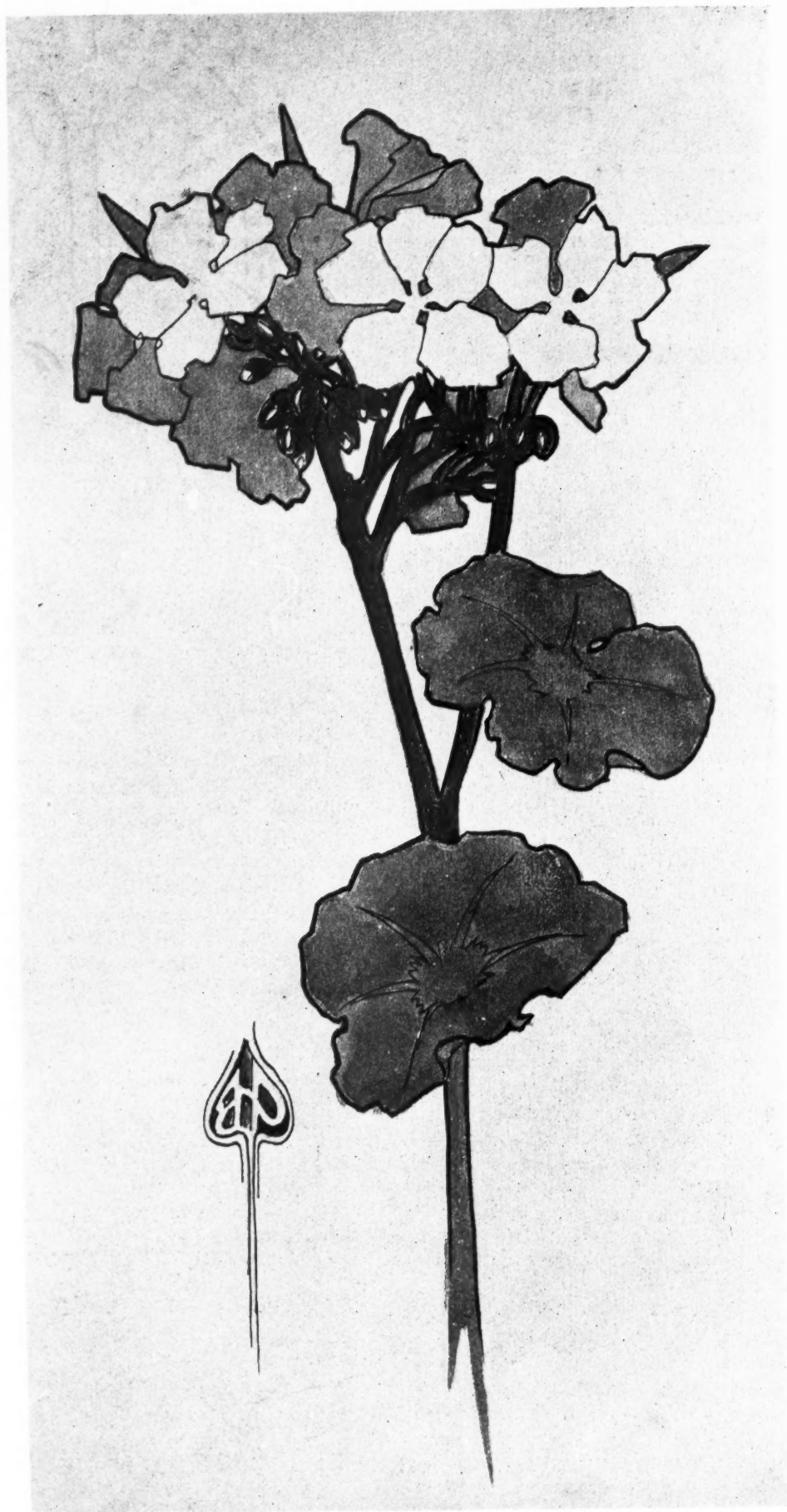


PACON—HENRIETTA BARCLAY PAIST

Flowers shade from orange in the bud to scarlet in the open flower.



IRIS—ELEANOR CHADEAYNE



GERANIUM—HENRIETTA BARCLAY PAIST



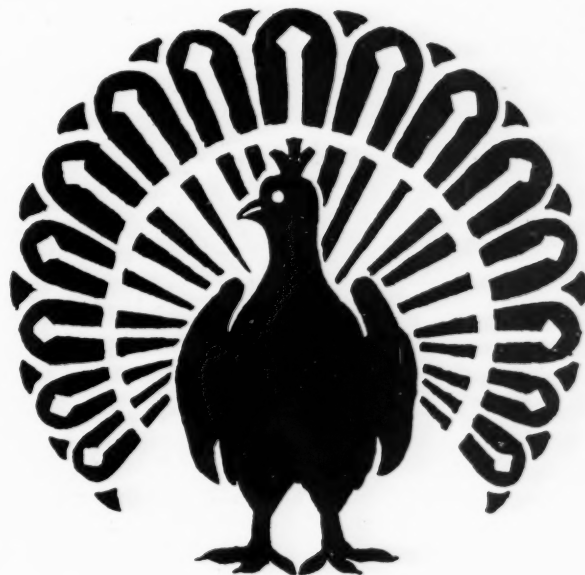
BASKET MOTIF—MISS ENGLISH
MISS MASON'S CLASS IN DESIGN

EXHIBITION OF MISS MAUD MASON'S CLASS IN DESIGN

IMMEDIATELY following the exhibition of the New York Society of Ceramic Arts at the galleries of the National Arts Club, Miss Maud Mason showed the winter's work of her class in design in the rooms of the Arts and Crafts Society. The designs were well arranged on uniform sheets of heavy light brown card board which showed them to the best advantage. Some ceramics and stencilled and embroidered fabrics were also on exhibition, showing that many of the designs had been practically applied. Part of the designs were in full color, the balance in black and white and grey wash or drawn boldly with crayons which gave a pleasing vibratory effect, especially to the designs intended for needle work.

The landscape compositions were especially pleasing in color, showing as great a variety in color scheme as in composition. The wall plates or plaques of Mrs. Grandy and Mrs. A. A. Van Sieten were perhaps the most harmonious in effect, though those of Miss Philpot also were distinctly decorative. While most of the designs for table plates were dainty and very attractive Mrs. Grandy seems to have the greatest talent of the class for the arrangement of borders, although several very clever ones were shown by Mrs. Van Sieten, Mrs. Symonds, Mrs. Myer, Miss Walsh and Miss Belknap. The border with motif of tree and fence by Mrs. Myer was especially sympathetic and restful, and the color scheme of the bird border of Miss Walsh quite unusual, the birds being executed in yellow, orange and red crayon in lines on a blue green grey ground giving the effect of a textile. The panels by Mrs. Grandy would be particularly effective applied to a square vase or tea caddy.

In the problem of arranging a motif in a square or round as for a tile or medallion to be applied to the center of a bowl or plate, Miss Belknap, Mrs. Van Sieten, Mrs. Symonds led. The little medallion by Miss Horsfall also was very successful. Of especial interest, were the two medallions in stained glass effect by Mrs. Symonds, showing the different effects to be gained by reversing dark and light. While we have spoken especially only of a few of the designs there were many equally meritorious and worthy of commendation. It remains to note the clever fabric stencilling in soft harmonious colors and the equally clever needlework. The only specimen of the teacher's work was a table scarf in blue and white heavy embroidery unusually rich and



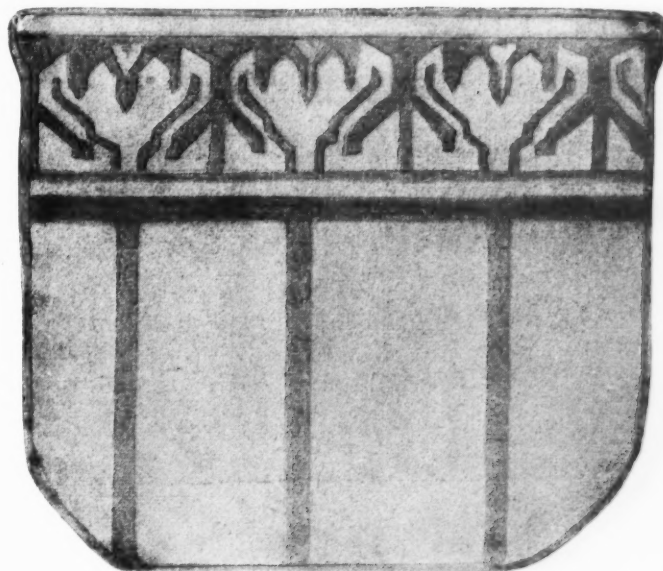
PEACOCK MOTIF—MISS PHILPOT
MISS MASON'S CLASS IN DESIGN

giving the feeling of being thoroughly incorporated with the linen. The exhibition as a whole was extremely interesting and instructive.

GERANIUM

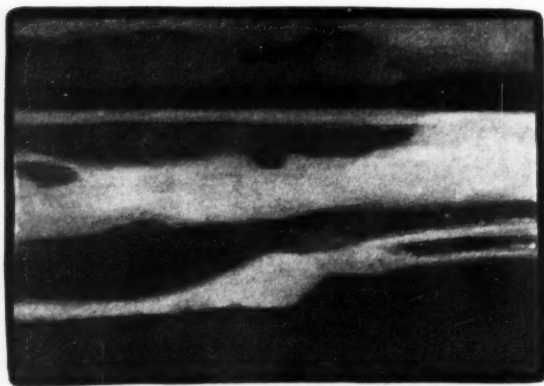
Henrietta Barclay Paist

FOR decorative treatment, keep the tones flat, and subdued. Tint entire piece with Mason's Neutral Yellow and fire. After tracing, lay flowers *thin* with Capucine Red (Lacroix), fill the center inside of the outline with Albert Yellow, *thin*. Lay the stems with Olive Green, the leaves Olive Green outer edges and Violet of Iron in the centre. When the buds show the color fill in with Capucine. The stems and leaves may need two paintings to make them strong enough. If a more naturalistic treatment is desired use the same colors, modeling the leaves and showing different values in the flowers. The background may also be shaded running from Green to Neutral Yellow.



BOWL DESIGN FOR POTTERY—MISS HARDENBURGH
MISS MASON'S CLASS IN DESIGN

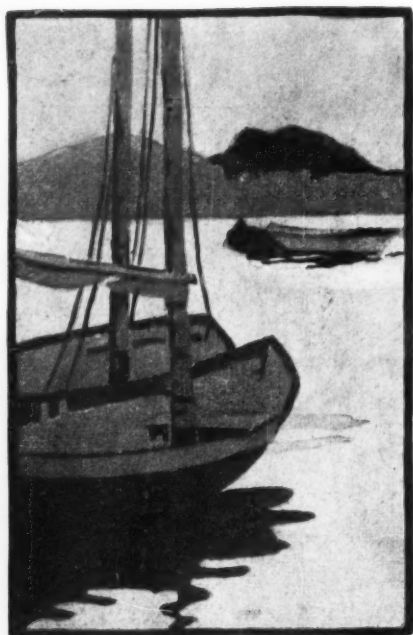
KERAMIC STUDIO



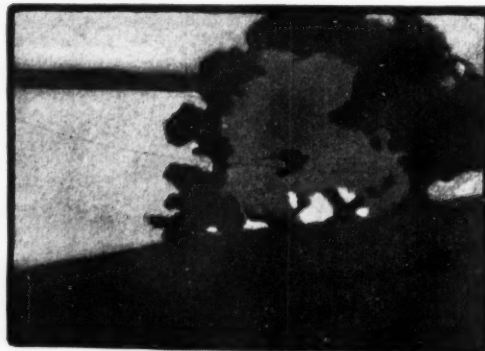
MISS DEARBORN



MRS. ERNEST GRANDY



MISS E. F. PHILPOTT



MRS. UNGER



MRS. UNGER



MRS. WINTERS



MISS HORSFALL

LANDSCAPE COMPOSITION BY MISS MASON'S CLASS IN DESIGN



PLATE DESIGN BY MRS. E. L. GRANDY. Dull green and orange on light buff.

MISS MASON'S CLASS IN DESIGN



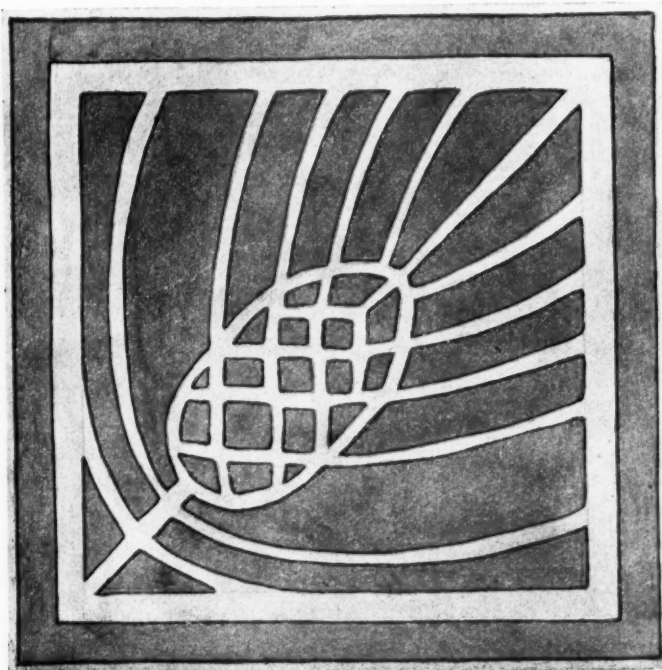
MISS BELKNAP



MISS BELKNAP



MISS MURRAY



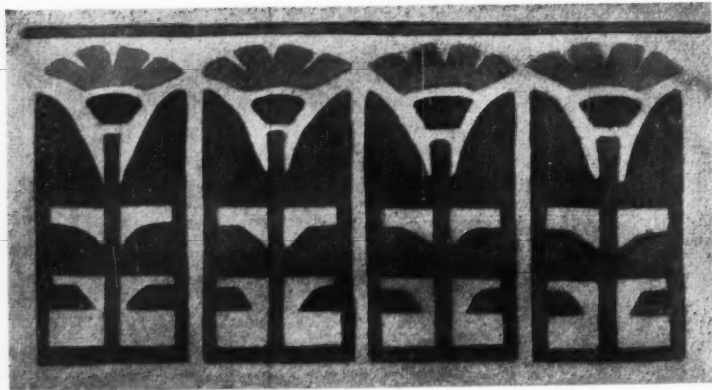
TILES BY MISS MASON'S CLASS IN DESIGN

MRS. A. A. VAN SICLEN



PLATE BY MRS. A. A. VAN SICLEN. Two shades of neutral yellow, dull violet flowers; dull blue green leaves.

MISS MASON'S CLASS IN DESIGN



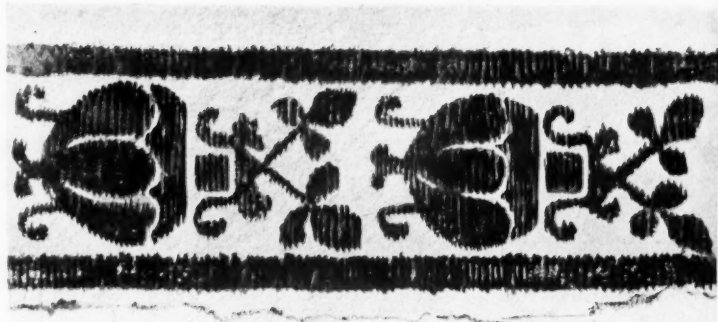
MISS A. A. VAN SICLEN



MRS. ERNEST L. GRANDY



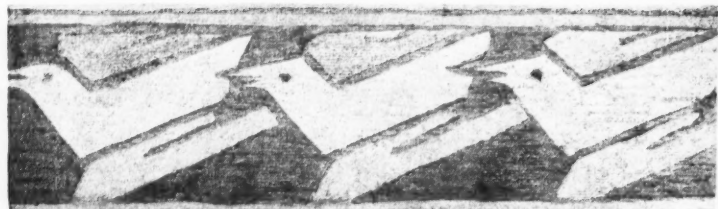
MRS. ERNEST L. GRANDY



MISS DOULL



MRS. ERNEST L. GRANDY



MISS BLANCHE WALSH



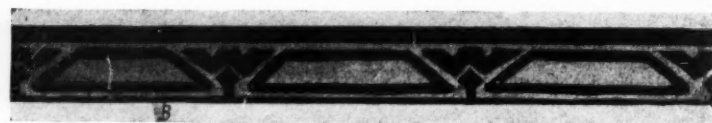
MRS. ERNEST L. GRANDY



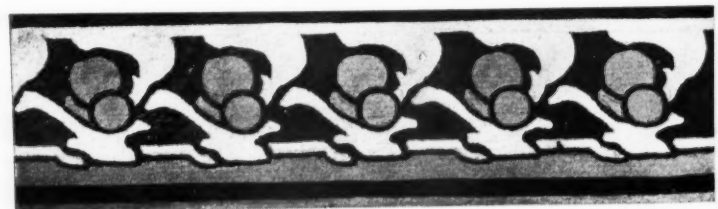
MRS. ERNEST L. GRANDY



MRS. ERNEST L. GRANDY



MISS BELKNAP



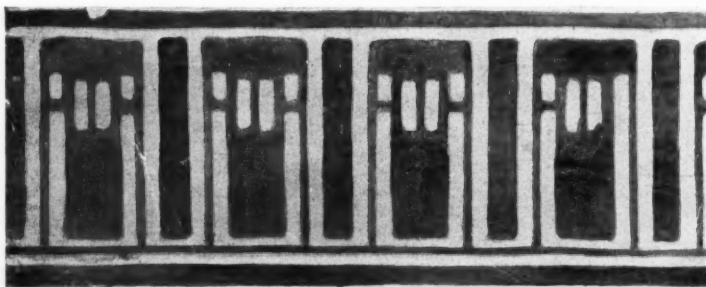
MISS BLANCHE WALSH



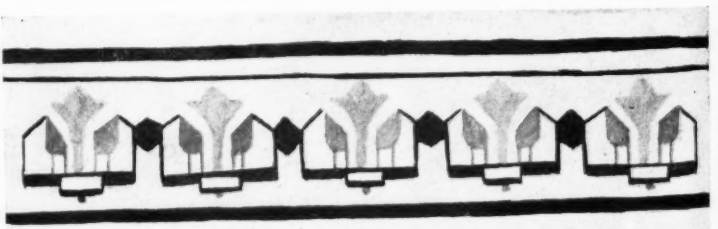
MISS KROLL



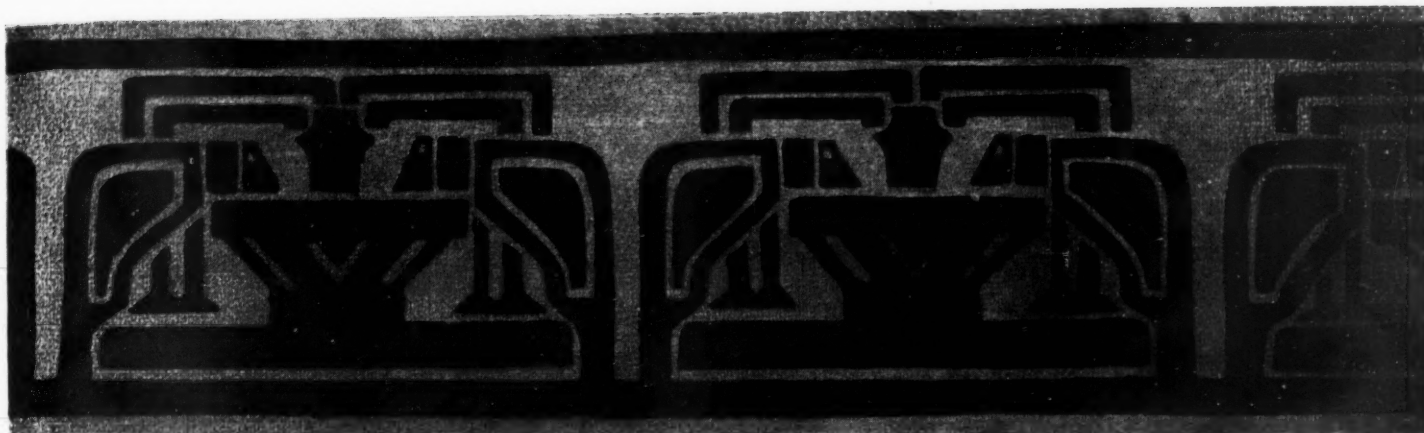
MISS KROLL



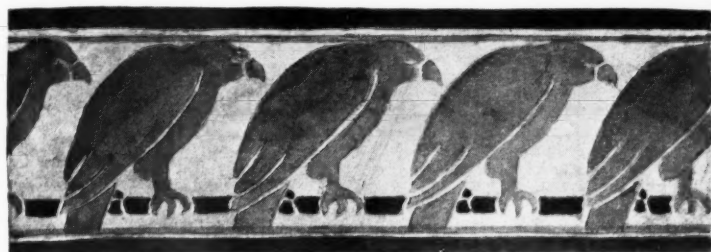
MRS. ERNEST L. GRANDY



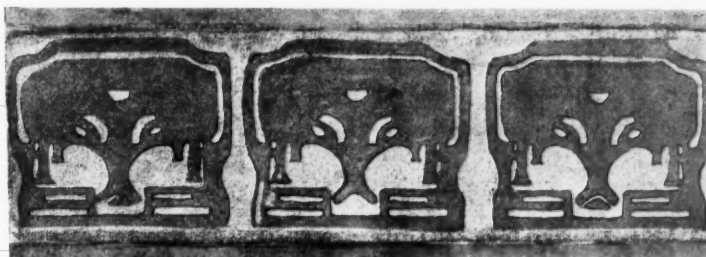
MISS DEARBORN



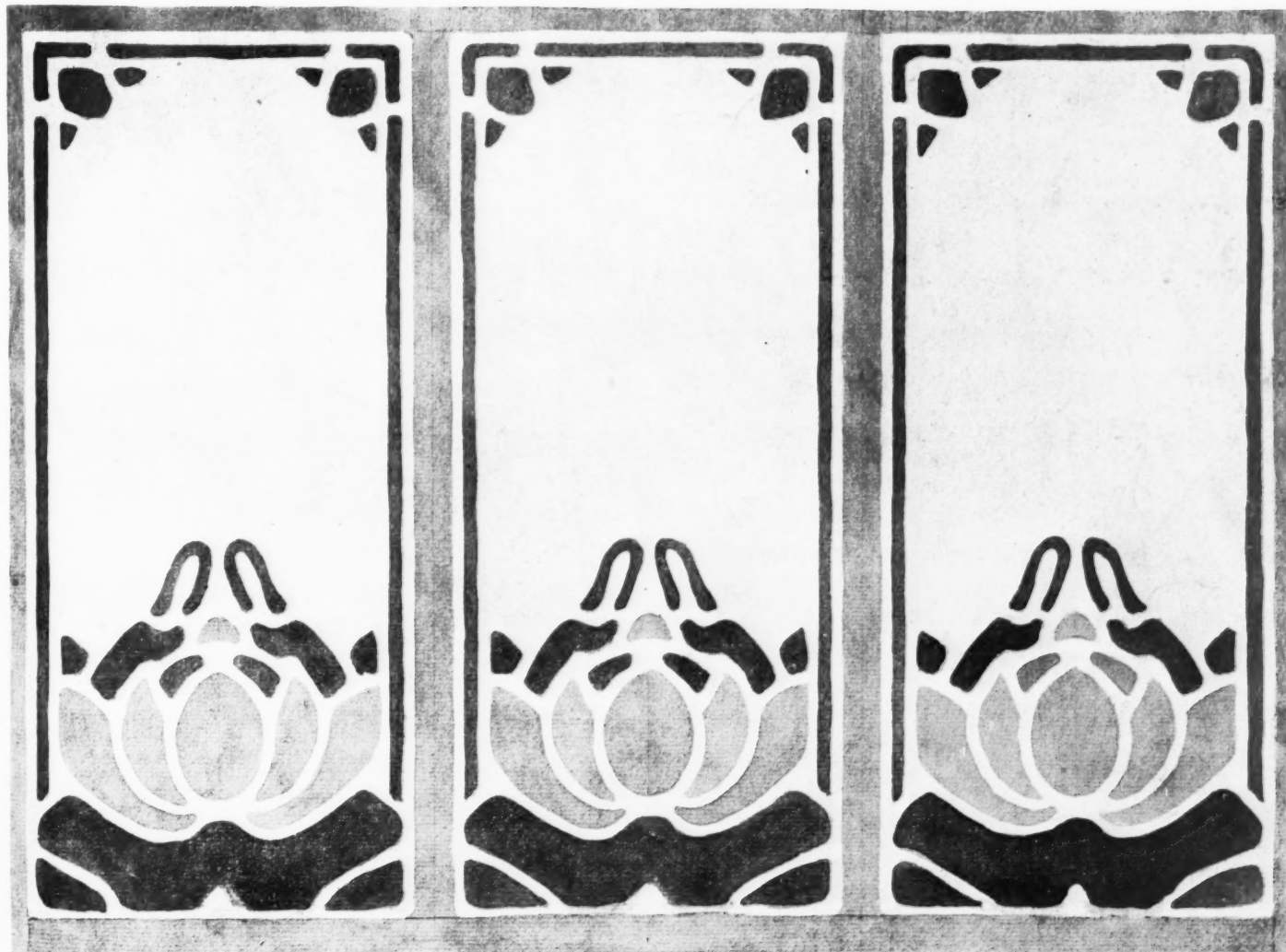
MRS. SYMONDS
Pale dull blue on lighter yellowish grey ground



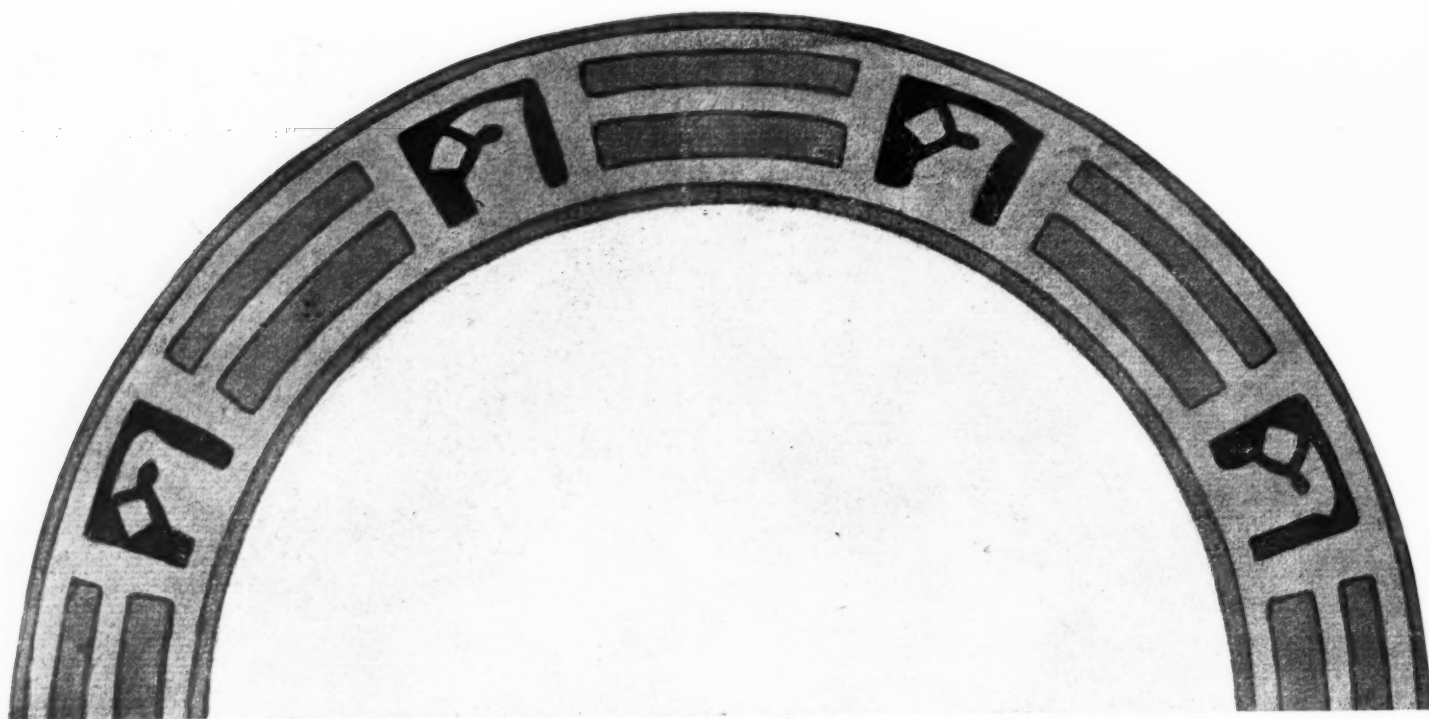
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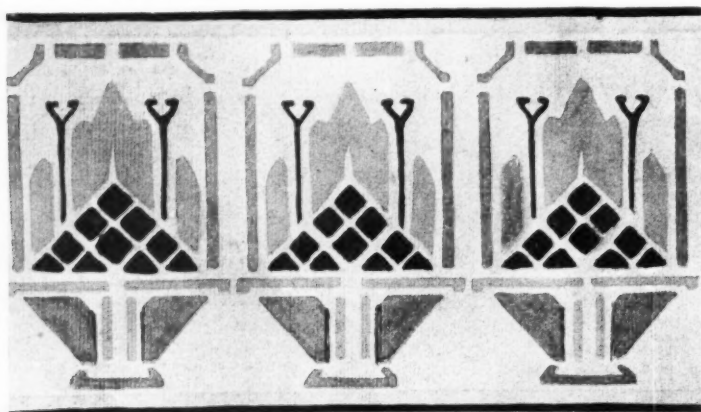
MRS. UNGER



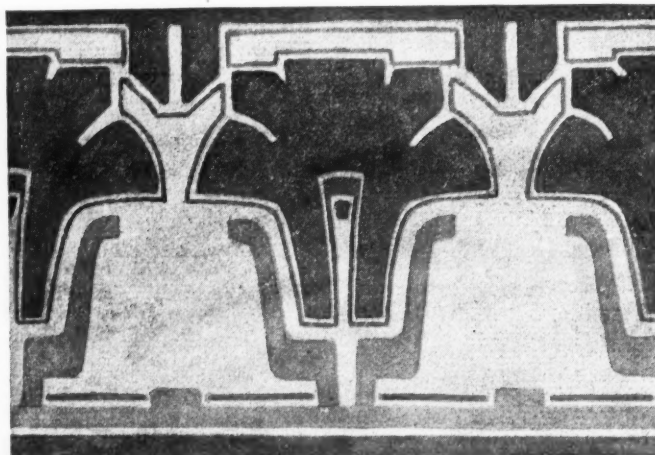
MRS. ERNEST L. GRANDY
MISS MASON'S CLASS IN DESIGN



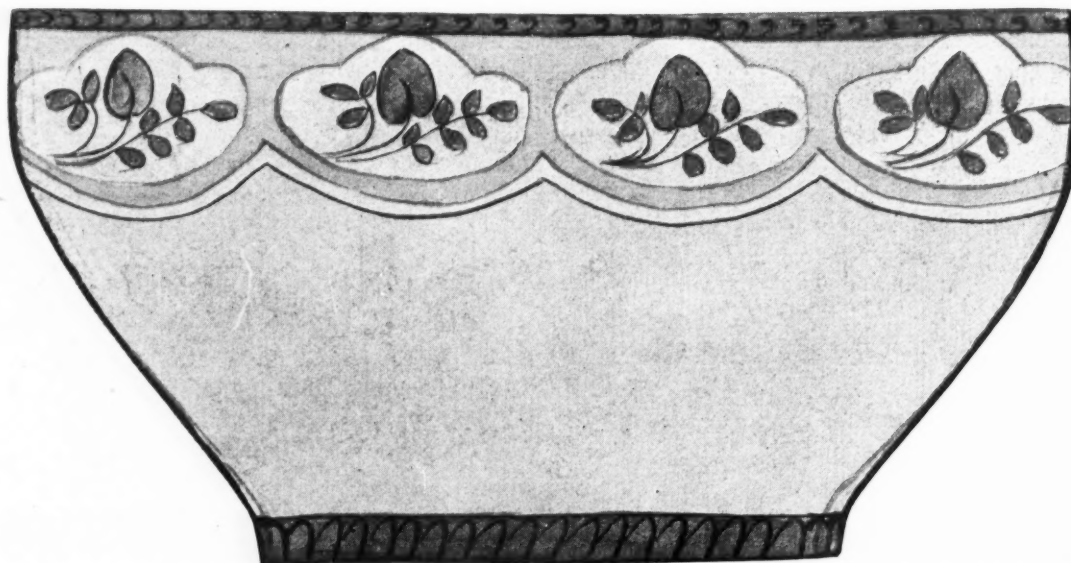
MRS. A. A. VAN SICLEN. Light ochre ground; black band top and bottom; lightest tone blue, darkest orange, medium pinkish violet.



MISS HORSFALL

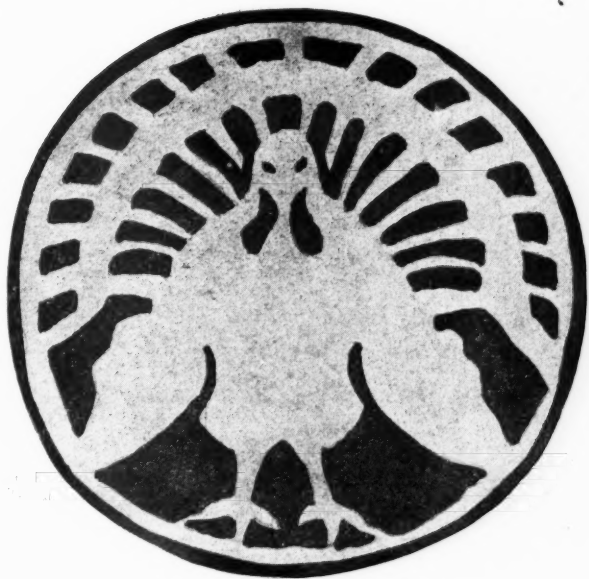


MISS KROLL



MISS BELKNAP

MISS MASON'S CLASS IN DESIGN



MEDALLION—MISS BELKNAP



MEDALLION—MRS. A. A. VAN SICLEN

MISS MASON'S CLASS IN DESIGN

LANDSCAPE (Supplement)

Maud Mason

TREATMENT IN WATER COLORS

THE landscape reproduction is of an old street in a Devonshire village, the quaint picturesqueness of which was very attractive. In planning the composition, the same principles were kept in mind that apply to all composition whether a simple symmetrical border pattern or a great mural painting, and those principles which govern are: line, light and dark and color arrangement. It is painted on Steinbach board (a mounted water color paper) which affords a fine surface for water color painting, giving a good quality and depth of tone. It is sometimes well to sketch the composition lightly with a fine soft charcoal and then paint in the color very directly, striking the different values, as well as color, as nearly as possible.

The best colors to use for this method of work are the tube water colors (Bourgeois preferably), using them very freely and painting with bristle brushes ranging from $\frac{1}{2}$ in. to $1\frac{1}{2}$ in. in size with a large 3 in. flat bristle for blending.

Keep the foliage in simple tones and do not work out the foreground of flowers too much, as it would detract from the sunny distance which is the chief interest of the picture. If, after laying in the study, it looks edgy or spotty, when thoroughly dry, wash all over quickly with clean water and brush down with the blender, and while the paper is quite moist a value or color can be readily altered. One charm of this board lies in the fact that it affords such a responsive surface. By washing with water and rubbing with a dry cloth, any lights may be reclaimed as pure and bright as desired. Fine effects can also be obtained by rubbing with a damp cloth where luminous tones are desired instead of dense ones.

TREATMENT FOR PORCELAIN

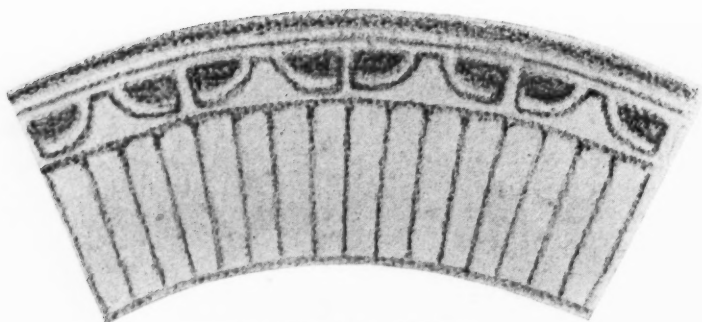
The landscape can also be painted on a porcelain panel with good effect, and framed as any picture might be; or it may be used as a motif for panel designs in flat tones, from which several different arrangements could be made. The foreground of larkspur and other flowers is suggestive in itself of a design making an interesting decoration for a vase, worked out more in detail and kept in flat tones.

For painting the panel on porcelain, I would suggest after sketching the design, to first lay in the sky with Persian Blue shading to Turquoise. For the light blue grey shadows use Banding Blue and French Grey, and for the dark roofs, Brown Green and Violet allowing the color to be warmer or greener in parts. The foliage of the trees is painted for the lights, with a mixture of Brown Green and Yellow Green; the darks, Dark Green and Banding Blue. The shadows on the path in the foreground are put in with Brown Pink and Persian Blue. The larkspur is painted with Violet, Blue Green and Banding Blue with Ruby and Black in the darker tones. Yellow Green for the light foliage and Brown and Dark Green for the darker; Egg Yellow for the yellow flowers and keep the edges very soft; perhaps a little padding may be necessary to do this. When dry, dust the lighter portions with Ivory, and the greens with Chinese or Apple Green and the path with Pearl Grey. Retouch with washes of warm colors, Yellows, Dark Yellow Brown, Warm Grey and Brown Green, which may be repeated if necessary, putting in the crisp touches towards the finish.

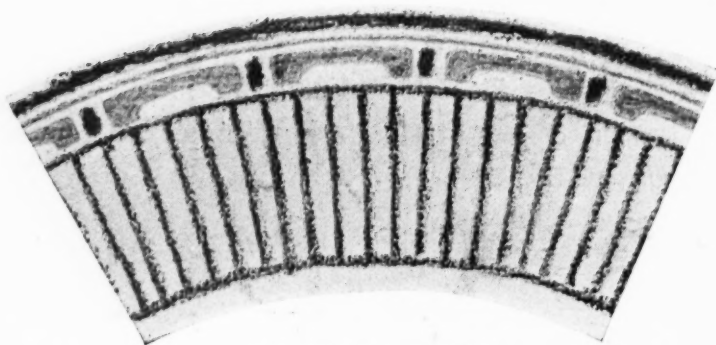


MISS HORSEFALL

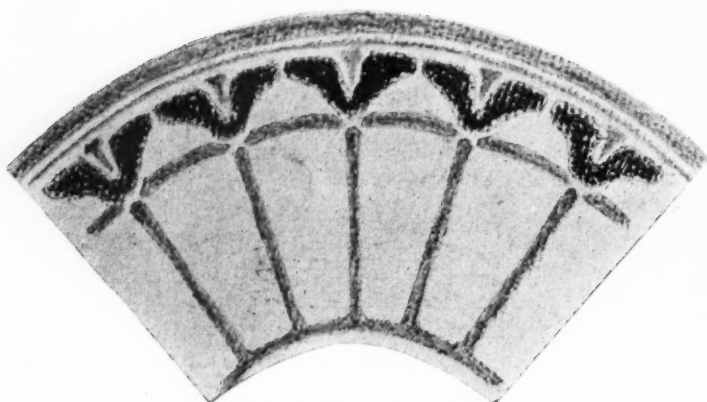
MISS MASON'S CLASS IN DESIGN



MRS. ERNEST L. GRANDY



MRS. ERNEST L. GRANDY



MRS. ERNEST L. GRANDY



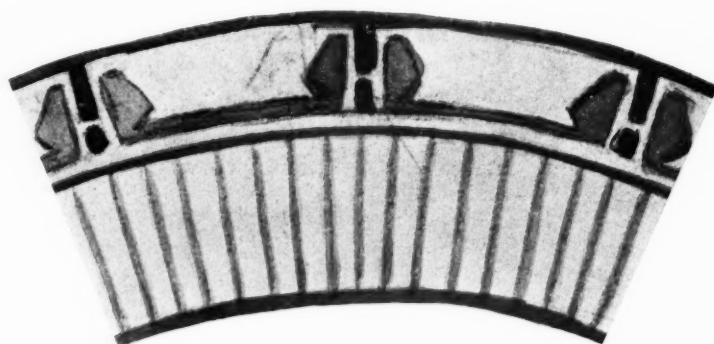
MRS. ERNEST L. GRANDY



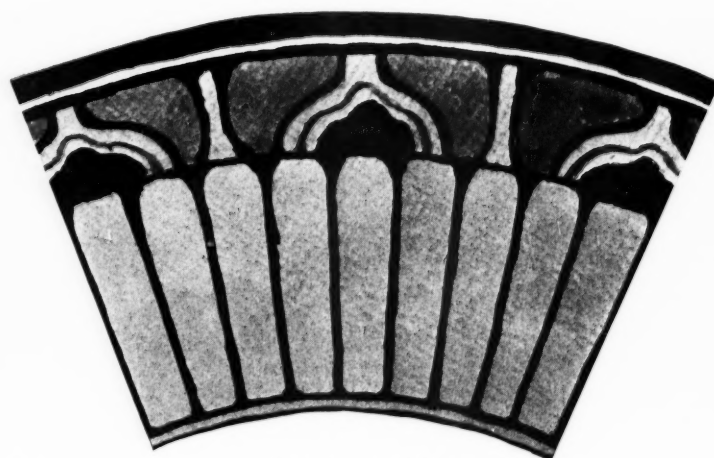
MISS BELKNAP



MISS A. A. VAN SICLEN



MRS. F. N. WATERFIELD



MRS. E. L. GRANDY

PLATE BORDERS BY MISS MASON'S CLASS IN DESIGN



TIGER LILY—HANNAH OVERBECK

FIRST firing—Outline and paint anthers of stamens and spots on petals and sepals with Finishing Brown, Ruby and Black.

Second firing—Dust leaves and stems with mixture of Olive Green and Black Green. Flowers, Violet of Iron with

some Blood Red, Background tint with same colors used for outlines.

Third firing—Dust lightly with mixture of Grey for Flesh, Meissen Brown, Finishing Brown and Black.

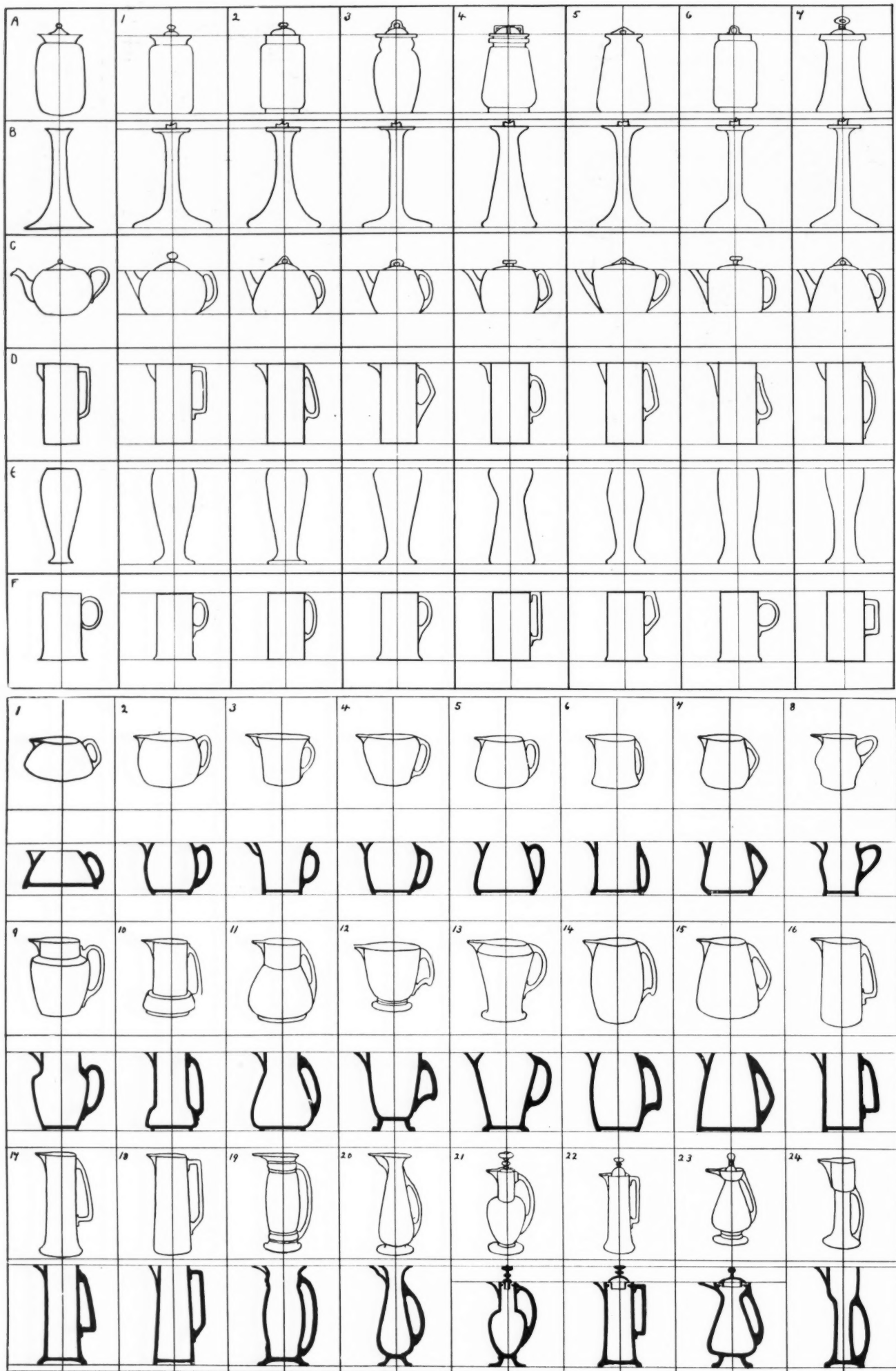
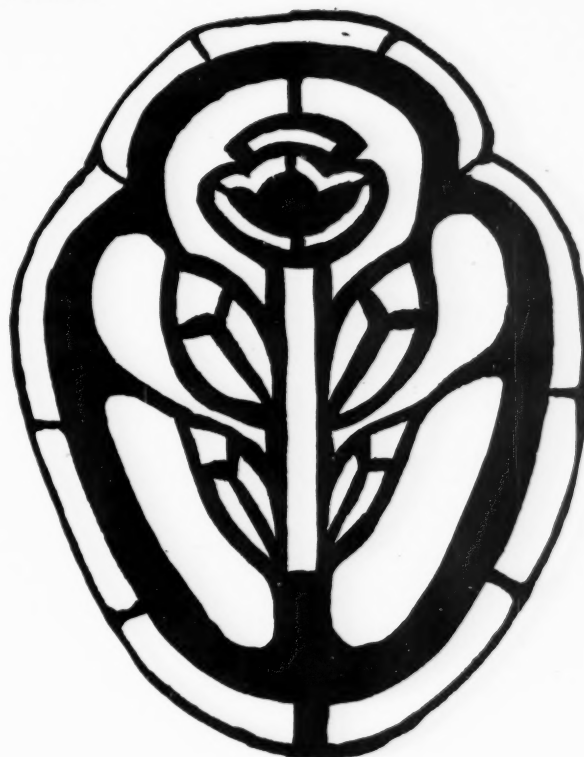


Figure 8



MRS. SYMONDS



MRS. SYMONDS

MISS MASON'S CLASS IN DESIGN

POTTERY CLASS

F. H. Rhead

THE article on sgraffito is postponed until next month because it has been thought advisable to deal at length with the class work. As only six drawings were submitted (and at this stage I am glad there are so few) I have adopted my sheet method in giving examples, re-drawing the sketches submitted in the first column (Fig. 8) and marking them A-B-C-D-E-F.

I will discuss paper work in relation to shape designing, leading later to talks on shape construction and analysis.

Generally speaking, studio potters are so anxious to get their fingers into the clay, that preliminary work, work that is often of the most serious importance, is hurried and scamped, if not innocently and serenely ignored. To test the enthusiasm of the artist potter, one has only to inquire for studies, to speak of the five finger exercises (from which no art is exempt) to enable one to at once place the particular artist in the class of sincere potters, or in that by no means small class of dabblers in clay—the mud pie contingent. How many of the latter class do little more than to stick a finger in a piece of soft clay and then gaze with rapt expression of admiration at the hole? It is simply a question whether the work is to be done seriously or whether it is merely a fad.

Perhaps the most important of the five finger exercises are done on paper. To do good work in pottery, one must be able to draw; not sketch, or scribble, but to draw, with a good firm line, in pencil, pen or brush. This ability to draw is valueless if not utilized to its fullest extent, both for theoretical and practical purposes. Half the troubles experienced by amateurs would not exist if the necessary paper work was well carried out previous to commencing the work in clay. In a previous article I suggested a method for making notes and sketches; it is a good method because little space is taken up and one can always fill in a square or two as ideas come without much interfering with the general work. It is surprising how these sheets of notes will accumulate and they will be valuable as records of

ideas to say nothing of the good practice in direct line work. These sketches should be the seeds from which the final or working drawing will grow.

I suggest the following order of procedure in doing paper work for shape designing:

First, *Notes and Sketches*, twenty-four or thereabouts on a sheet. Do not have more than one article on the same sheet; that is, let one sheet be of vases, another of steins and so forth.

Secondly, *Designs*, careful drawings, actual fired size, showing the article as it will be when carried out.

Thirdly, *Working Drawings*, giving clay measurements and necessary information concerning material.

In the English and Continental schools, a student is not allowed to carry out ideas in the material until necessary working drawings are made, and all work is disqualified for examination or awards if it departs from the drawings, or if it is unaccompanied by the drawing when submitted for examination.

Before criticising the sketches, I would suggest that a little practice in copying pottery shapes will help one tremendously to avoid faulty construction. It is next to impossible to make a bad drawing if one has the characteristics of the shape and method of manufacture in mind. For instance, every factory thrower (that is, the skilled man, who may be called upon to make a two inch vase or a twenty-two inch jardiniere) keeps a shape book giving clay measurements. Some of these men know little of drawing, and I know throwers who can barely write, yet the drawings in their shape books would put to shame the work of many a studio potter.

The drawings from A to F may easily have been done by the same person, for they possess the same qualities and the same faults. In every case the choice of class of shape is good and the sketches are well drawn. The faults of construction are pardonable (at this stage) because of practical inexperience. Very little observation and practice on the line suggested will remedy such inaccuracies as the sharp (and impossible) edges on the edge of the jar

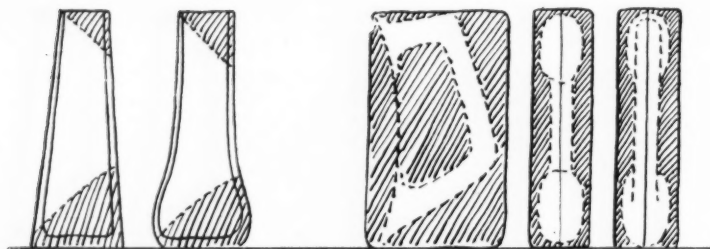


Figure 9

(A), the top and base of B and the bases of E and F. The base of A should be more decided; as shown, it is doubtful whether a flat or round base is desired. The shape of B is weak. The most delicate curve must be strongly and clearly drawn. I do not give any examples in improvements (except in construction) but as varieties of the same shape. Later, when dealing with shape analysis, I will discuss shapes of this character; the vase E is in the same class.

The handle and spout of the teapot are not well balanced; the spout will drip badly and the handle is in just the place on the pot to throw all the weight on the wrist when the pot is in use. Avoid as much as possible handles that lean away from the article in question. In a teapot it is just as important for the line of the spout to flow from the line of the handle, as it is for the line of the band of a revolver to flow from the line of the butt. The top of the spout should be in direct line with the top of the pot. If the verge, or lower part of the cover, is within three-sixteenths of an inch of the diameter of the inside of the top of the pot, the cover will not fall out but will lock when it is tilted to a much greater angle than is necessary to empty the pot. The verge of the cover should not be less than three-quarters of an inch deep. It must be understood that any spout will drip if the edge is not thin and cleanly cut. If moulds are not used for the handles and spouts the spout can be thrown, then bent and cut to the desired shape; the handles when not bent while soft, to be cut from a slab of clay beaten out for the purpose. (Fig. 9.)

The principles governing the designing of a pitcher are practically the same as those employed in designing a teapot. The spout given in D is bad because it will not pour well when the pitcher is full. To test the pouring capabilities, fill the pitcher to the edge, put it on a table, hold a glass to the spout and tilt the pitcher slowly forward half an inch. For the remainder a pitcher with a capacity of more than a pint should be wide enough at the top to freely admit the hand. The vase E is too small at the base. The handle of the stein F is weak where it joins the body; this is a common fault applying also to nature studies when drawing steins.

It will be seen, then, that a sketch of the character suggested should be considered as a collection of facts. For this reason the studio potter should not grudge a little time and the doing of what is really very enjoyable work. Rest assured that those who think on paper will have something to say when they talk in clay.

The sheet of pitchers has been made by request; the first row to have a capacity of not more than a pint. Nos. 9 to 16 can be made considerably larger. Nos. 17 to 24 are varieties of tankards and claret jugs. I have been requested to make a sheet of bowls; this will appear in the next number.

LESSON

A working drawing of a pitcher to be built or thrown. The thrown pitcher to be 6" high, $3\frac{1}{2}$ " in diameter at the top and base. The built pitcher to be $3\frac{1}{2}$ " high and $2\frac{1}{2}$ " at the top and base. The drawing to be in ink, all measurements allowing for contraction to be given.



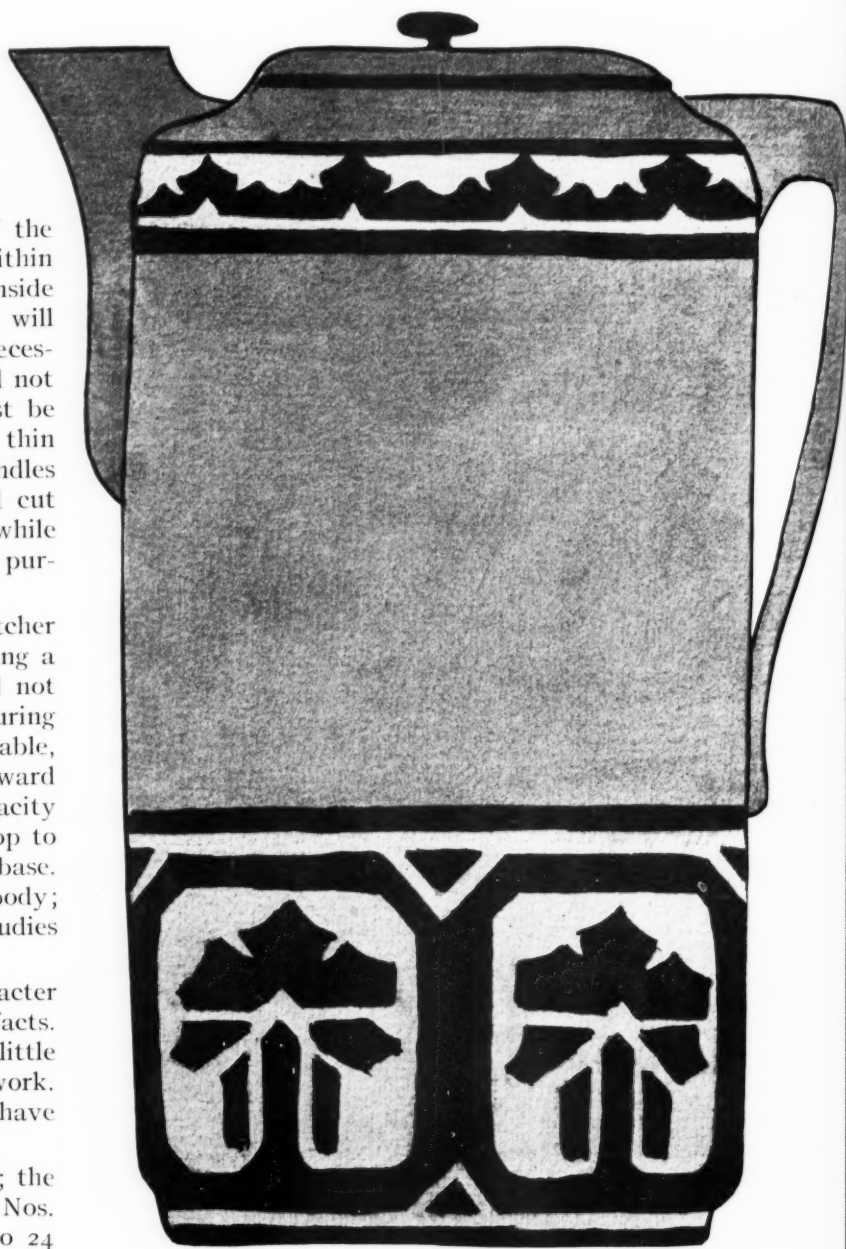
ANSWERS TO POTTERY CORRESPONDENTS

W. T.—I do modeled pottery and am having trouble with cracking. I build the shape and model over it, but in some instances the work cracks off in places while in other places it is quite firm. What is the reason? I use the same clay all through.

You probably spend some time on a single piece, allowing it to become too dry. Keep all pieces to be modeled quite damp until finished. If you have no damp box cover them with wet cloths. When a piece is finished do not allow it to dry too quickly, and watch for cracks while it is drying, stopping them as they appear with a smooth wooden tool.

F. B.—Can I buy glazes ready mixed?

Yes. Drakenfelds' or L. Reusche & Co. or A. Sartorius & Co. can supply you if you specify the type of glaze and the heat to which you wish to fire your kiln. The glazes are in powder form and are to be mixed in water.



CHOCOLATE POT—MISS BELKNAP

MISS MASON'S CLASS IN DESIGN



"SNOW ON THE MOUNTAIN"—ALICE WILLITTS DONALDSON

White and green with a tinge of pink in the flowers.



HELIANTHUS (Page 69)

Ida M. Ferris

THIS is a relative of the sunflower, and you may set your palette with your richest yellows, for they have the color of the sun in their hearts. Be careful to keep your yellow under control by always being able to add a darker touch, otherwise they will control you. Use Lemon Yellow for the lightest tone, with Albert, or Egg Yellow to deepen. Grey for Roses is as good to shade with as any as it does not fade in the firing as much as other greys. The leaves are a dull, warm shade of green, having no lustre whatever. Moss Green and Brown Green may be used principally with Dark Green for deepest places. Background may be in cool, pale greys or done in browns, Rookwood fashion, with flowers blended and hidden in shadow.

STUDIO NOTES

Mrs. G. Dorn, of San Francisco, Cal., has removed to her new studio at 437 Powell St.

Miss Gertrude Estabrooks will return from Italy this month and will reopen her studio, 1103 Auditorium Tower, Chicago, on August 1st.

Miss Frances Marquard will keep her studio, 1129 W. 125th St., New York, open all summer and will be glad to see out of town visitors.

Mr. Franz Bischoff will teach during June and July at the studio of Mrs. R. E. Hoag, Kneilsford Hotel, Salt Lake City, Utah.

Miss Jessie Ivory has removed her studio from 297 Fifth Ave., to 46 W. 37th St. where she will continue teaching the decoration of porcelain and the sale of china and materials.

SHOP NOTES

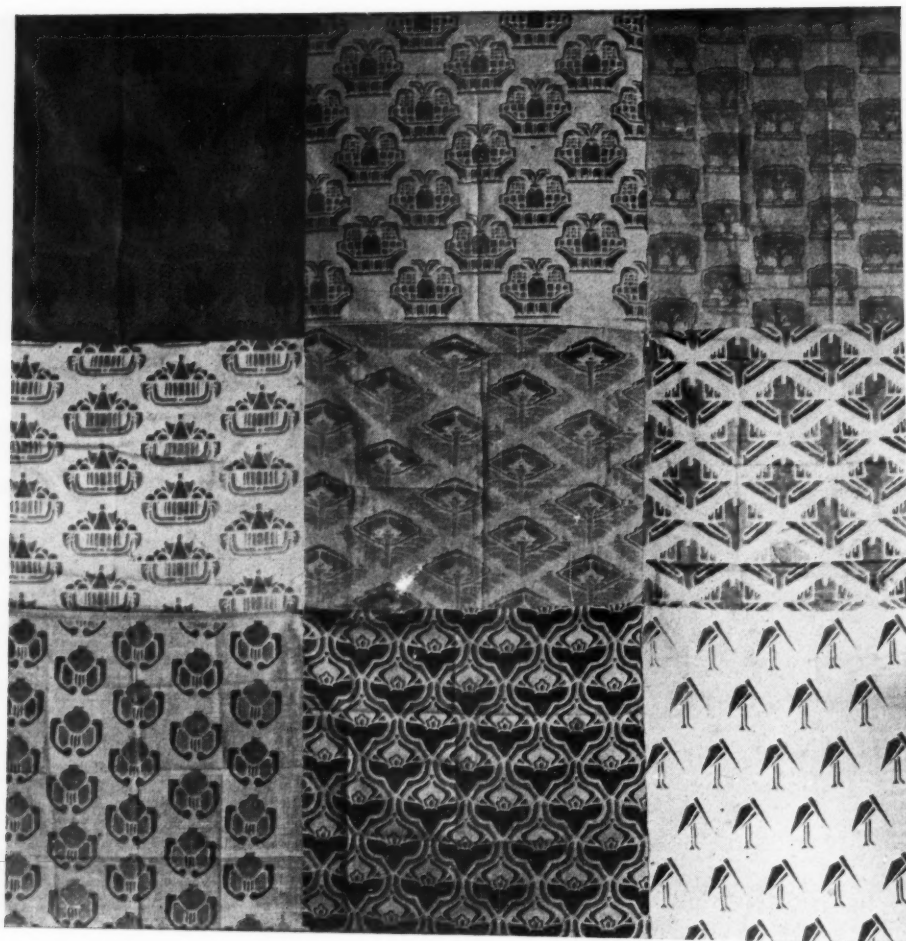
Dorn's Ceramic Supply Store, formerly at 1209 Sutter St., has removed to its new home at 437 Powell St., in the permanent down town district of San Francisco.





SIX PLATES IN JAPANESE DESIGN, NO. 6—EMMA A. ERVIN

Tint background from yellow ochre into grey. The grass is all painted in first firing of black and grey. The bird has a green head and wings with breast shaded from white into yellow ochre.



MISS MASON'S CLASS IN DESIGN

Stencils and wood block prints by pupils of Miss Mason's class in design and composition

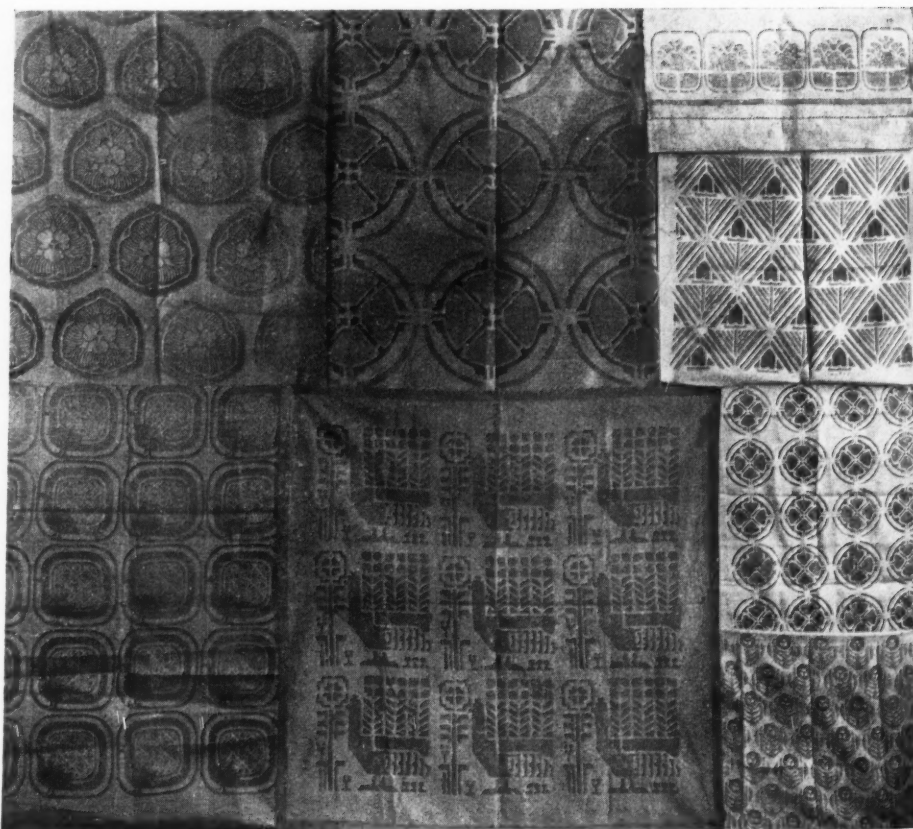
ANSWERS TO CORRESPONDENTS

K. C.—The first book of the Class Room series contains beside "The Art of Teaching China Painting" and "A Color Palette and its Use," a long and comprehensive article on lustres. If you do not feel able to afford this book, you will find articles on the subject in *KERAMIC STUDIO* for February and March 1906. Mix powder gold with any of the mat colors half and half, especially Minton Green, Mat Ivory, Mat Purple or Black to give the powdered gold effect; in a second fire these can be covered with various lustres for metallic effects. Some of the best lustres to use are Yellow and Green.

E. P. M.—The best treatise we know on the composition and chemistry of colors is "Ceramic Decoration" by Broignat.

L. A. P.—The mixing of gold with tinting oil by mistake will do no harm to the gold as long as it goes on smoothly and dries well before firing. There is no list of combinations of colors for backgrounds; it is simply a matter of taste. Use whatever seems to you harmonious with the prevailing tone of your design. Try combinations of color on broken bits and fire. Then you can select what you like.

Mrs. F. E. M.—You will find full and explicit directions for firing kilns in *KERAMIC STUDIO* April, May and June '06. We will soon publish these directions in book form. Your tinted ground which is dull can be retinted with flux or flux and color; fire hard; possibly just firing hard without retinting would remedy it. The same is true of your Copenhagen Blue which is dull. These pieces are evidently underfired. Some parts of the kiln are cooler than others. Refire *hard*.



MISS MASON'S CLASS IN DESIGN

Stencils and wood block prints by pupils of Miss Mason's class in design and composition



HELIANTHUS—IDA M. FERRIS

(Treatment page 66)

Volume One of Palette and Bench

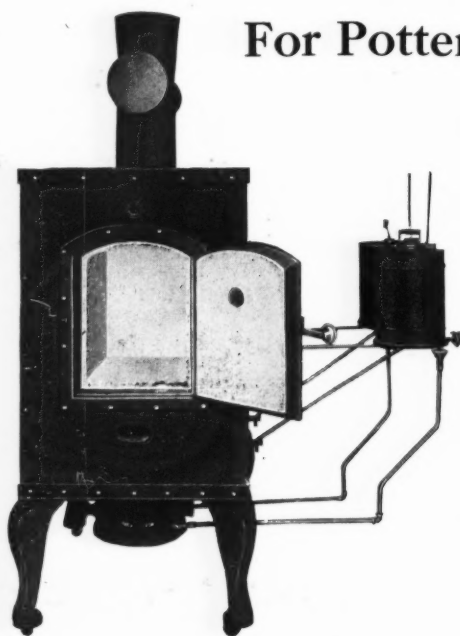
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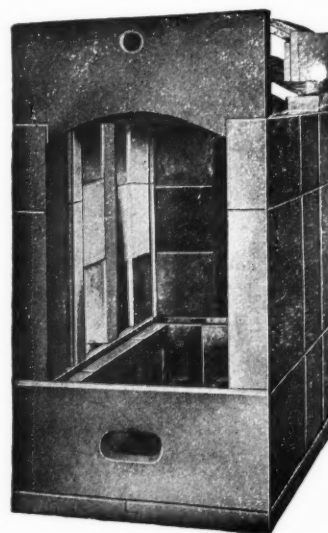
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Sheet Emery Paper	Marking Pencil	
Sheet Tracing Paper	Ground Glass Slab	
Sheet Transfer Paper	1 Instruction Book	
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Short Pointed Shader	CHINA	
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Editor—Mrs. ADELAIDE ALSOP-ROBINEAU.

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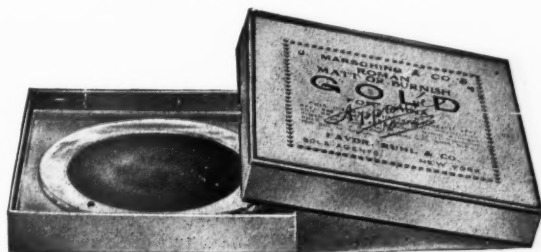
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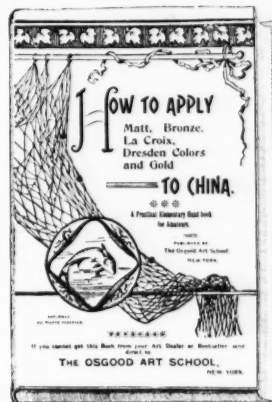


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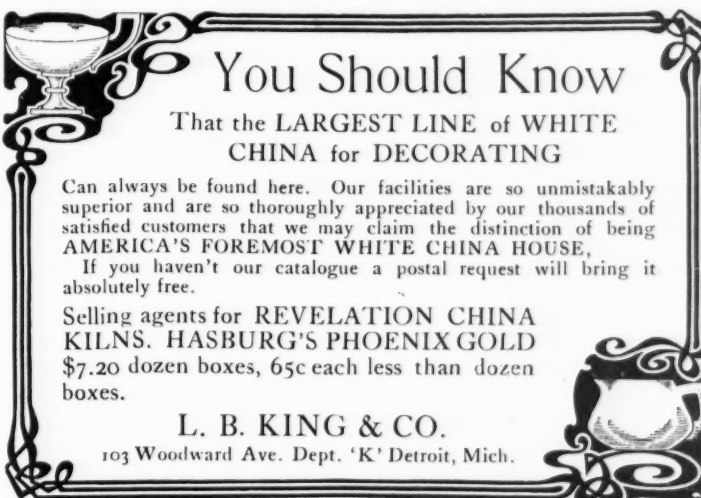
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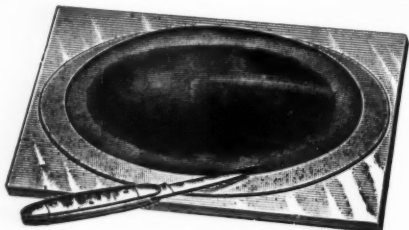
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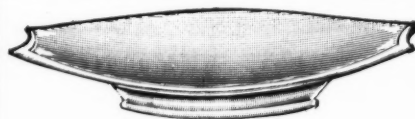
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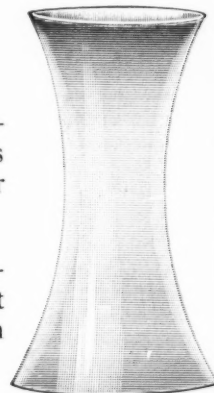
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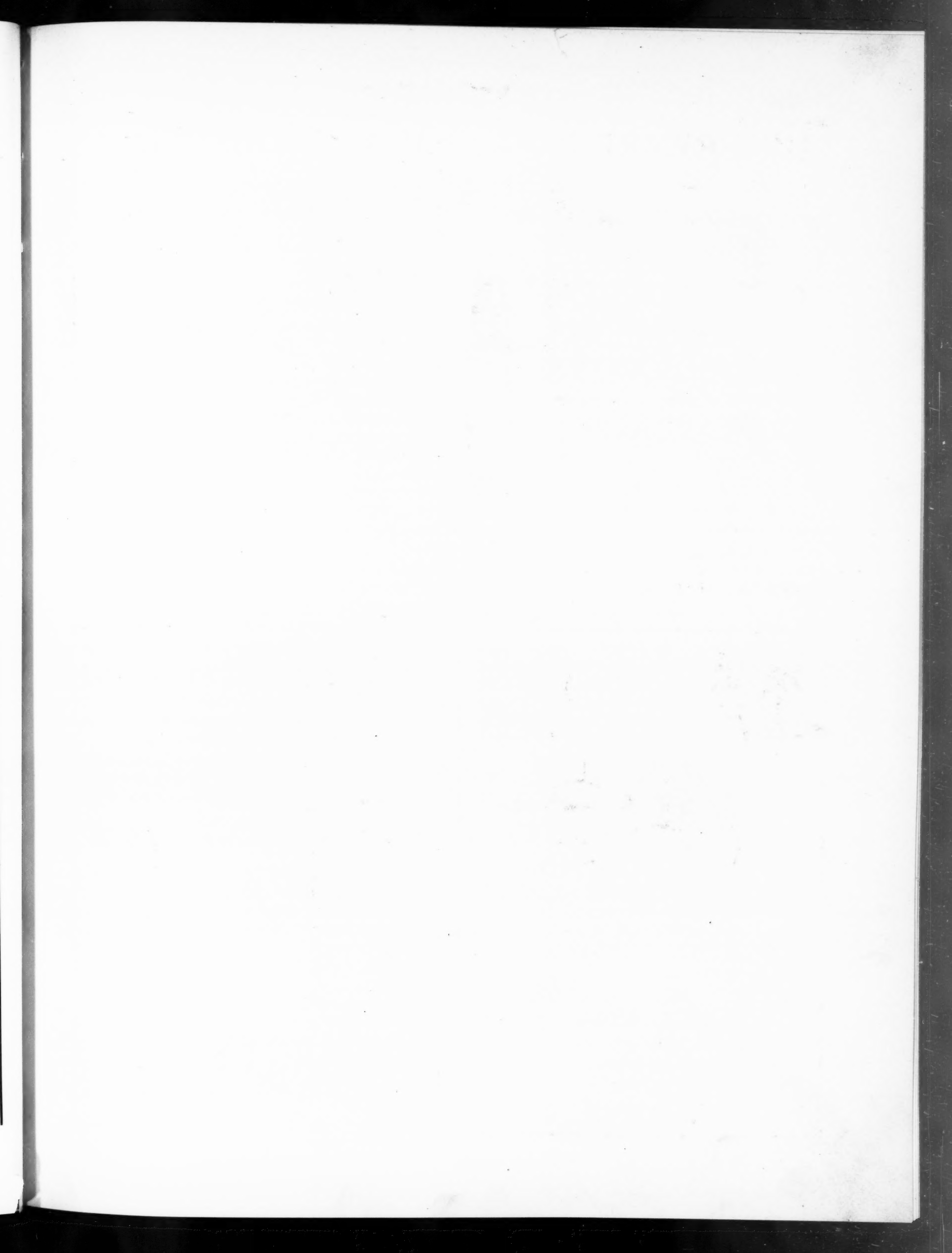
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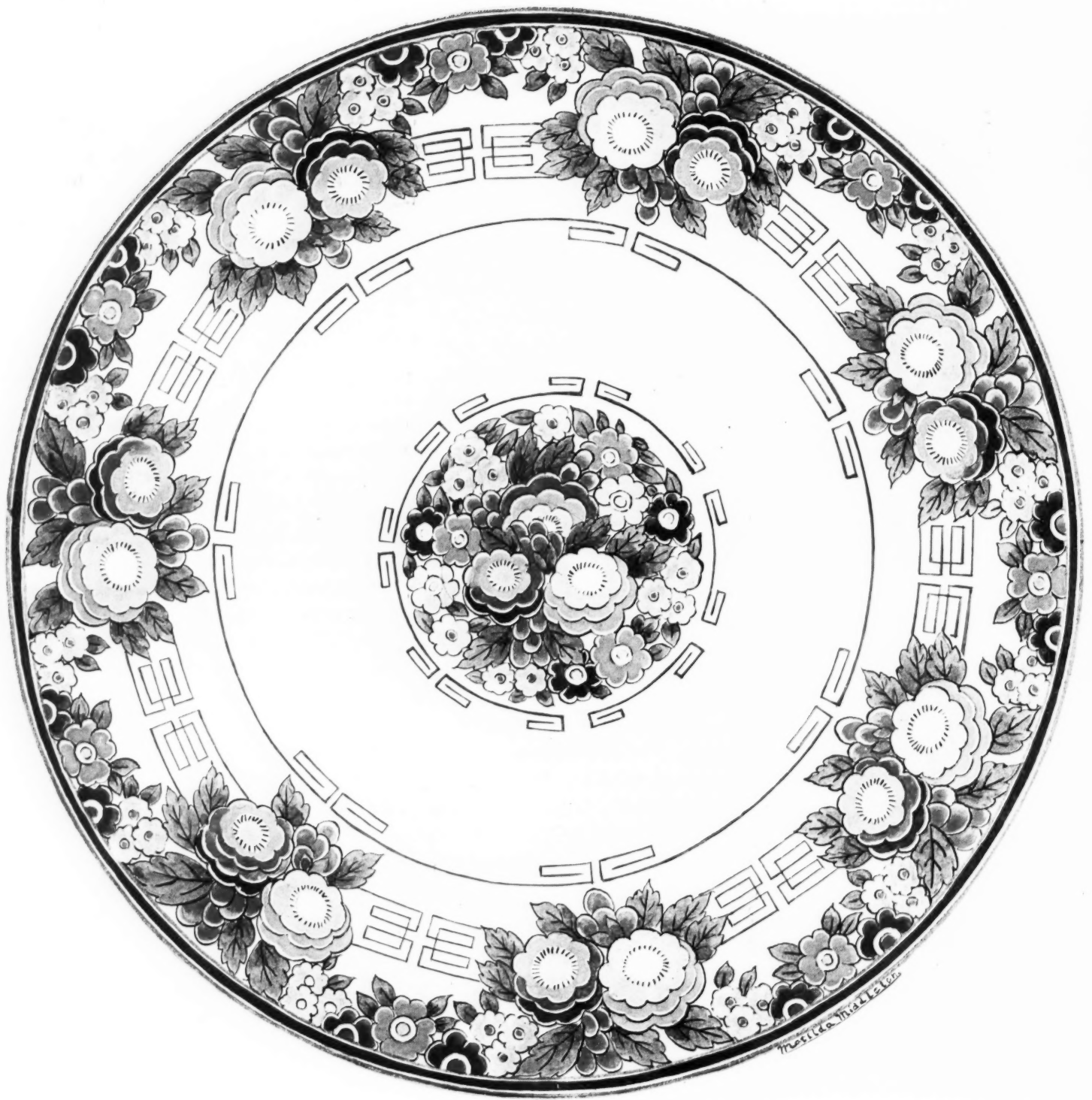
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PLATE—MATILDA MIDDLETON

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